

The Papers of the Bibliographical Society of America

VOLUME FIFTEEN

PART TWO

1921

GEORGE P. WINSHIP

CARL B. RODEN

ANDREW KEOGH

Publication Committee

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THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS

THE CAMBRIDGE UNIVERSITY PRESS, London and Edinburgh
THE MARUZEN-KABUSHIKI-KAISHA, Tokyo, Osaka, Kyoto, Fukuoka, Sendai
THE MISSION BOOK COMPANY, Shanghai

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Published August 1922
325 Copies Printed

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U.S.A.

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BIBLIOGRAPHICAL NOTES ON THE FABLES OF AVIANUS

BY W. A. OLDFATHER

THE third volume of Léopold Hervieux' monumental work in five volumes, *Les Fabulistes Latins*, Paris, 1893, is devoted to Avianus and contains on pages 121-56 by far the most extensive list of editions and translations of that author which has been published. That even this record is imperfect, however, shows how much there is yet to do before our bibliographical data upon even an inconspicuous classical author can be regarded as reasonably complete. It should be remembered, also, that this bibliography is one of the most ambitious ever attempted for a Latin writer, and that the whole volume is a work of which Robinson Ellis, a competent authority although at the moment obviously overenthusiastic, says: "For depth of research, and for stimulating researchers, I know of very few books that can compare with M. Hervieux' volume" (*Academy*, February 10, 1894, No. 1136). The following supplementary notes to the records of Hervieux may, therefore, be of interest as a further contribution to the bibliography of classical authors.

I give a list of editions and translations unknown to Hervieux, additional data of some others imperfectly described by him, and a few notes upon some of the rarer books which are to be found in certain American libraries which I have visited. It might be noted that none of the

new titles given below appeared after the date of Hervieux' publication, so that he might have known about them.

I should be glad if these notes would encourage anyone who has knowledge of similar material in American libraries, not here recorded, to send me information about it for publication in a forthcoming study of Avianus. The critical literature upon Avianus, which Hervieux knew very little about and made no attempt to record, is so extensive that it seems best to defer for the time being the publication of my notes on it.

EDITIONS

Cologne, Quentell, 1494.

At Harvard. See my notes on this edition in *Transactions of the American Philological Association*, 1911, 42:113.

Venice, 1519.

In the libraries of Harvard and Johns Hopkins universities.

Paris, Pithou, 1590.

In the Library of Congress; Hervieux found it apparently only at Paris. The Washington copy is the first of the two varieties which Hervieux describes, except that the name of the printer is "Dionysius Davallius," not "Dyonisius," as Hervieux gives it.

Lyons, Tornaesius, 1594.

This is a small 12mo volume printed in 1594 "apud Joan. Tornaesium, Typ. regium. Lugd." It contains "1. Aesop's Fables. 2. Gabriae [*sic*] Fabulae. 3. Homeri Ranarum et Murium pugna. 4. Felium muriumque pugna. 5. Preface. Avienus Theodosio Aesopi Fabulae XLII ab Avieno elego carmine conscriptae." This edition, unknown to Hervieux, was brought to my attention by Canon A. R. Maddison, of Lincoln, England. It

is in the Chapter Library at that place. Apparently it is a reprint of the edition of 1570, on which see Hervieux, p. 125; compare *Trans. of the Amer. Philol. Assoc.*, 1911, 42:121.

[Lyons,] Tornaesius, 1605.

Copies (see Hervieux, p. 136) are in the library of the University of Pennsylvania and Boston Public Library, the latter part of the collection made by Thomas Prince in Boston between 1703 and 1758. This copy has "Geneuæ" stamped above the imprint, presumably by the bookshop at which it was first put on sale, which may have been an agency or branch of the Lyons printer. It is not a separate Geneva edition.

Amsterdam, 1672.

A copy is in the Boston Public Library, likewise from Thomas Prince's collection. The imprint reads "apud," not "ad J. Ravesteynium," as given by Hervieux, p. 144.

[C. H. Tzschucke]: Auctores Latini Minores. Tomus primus. Pars I. Flavii Aviani Fabulae in usum scholarum adpersis notulis editae ex recensione Henrici Canegieter. Lipsiae. Impensis S. L. Crusii, MDCCLXXXX. 60 [4] p. 12mo.

This was imperfectly described by Hervieux, who seems not to have seen a copy. The editor spells his own name as above (see below). In catalogues it generally appears as Tzschukke.

The imprint in my own copy and in that at Cornell is as given above. The copy at the University of Pennsylvania, as well as the one reported by Hervieux, have "Misenae [Meissen]. Impens. C.F.G. Erbsteinii" [not Erbstenii, as given by Hervieux]. This latter is the original edition, since its title and imprint appear on the first page of the first signature, while the title-page of the Leipzig edition is inserted. Furthermore, it is clear from the general preface to the whole work (p. A3), that Erbstein was the institutor of the series. The Pennsylvania copy has marginal readings from Voss. L.Œ. 86 (=V in Canegieter and Baehrens), on the epistle and the first eight fables, in the

handwriting of its former owner, Friedrich August Eckstein. This identification I was able to make from my own MS collations. The Cornell copy contains a dedication of eight pages, with a note that the binder might insert it after the title-page, indicating that this was added later, and probably in only a limited number of copies. It begins "Viro amplissimo et doctissimo Carolo Wilhelmo Dassdorfio A.M. Bibliothecae Electoralis Dresdensis praefecto fautori et amico optimo D.D.D. Carolus Henricus Tzschucke A.M. et Scholae Electoralis Misnensis Conrector. Dubitavi diu, tenue hoc opusculum, cui praeponere ipse nomen meum nollem" etc., and ends "Scr. Misnae, 5 Calend. Maias. MDCCLXXXX."

London, 1823.

This is in the Harvard Library, from the collection of Charles Eliot Norton. The editor was John Carey. Avianus occupies pages 63-88. The text follows that of Cannegieter very closely, and is without serious critical value. Hervieux' description is accurate except that the words "Catonis Disticha Moralia" occupy a separate line, and "Sumtibus" is spelled without a *p*.

G. E. Weber: *Corpus Poetarum Latinorum uno volumine absolutum*. Cum selecta varietate lectionis et explicatione brevissima edidit Guilielmus Ernestus Weber, philosophiae doctor, Lycei Bremensis director atque professor. Francofurti ad Moenum, Sumptibus et typis Henrici Ludovici Broenneri. MDCCCXXXIII. lxxxii, 1419 p. 4to.

In the Cornell library. This appeared in fascicles between 1831 and 1833. The introductory notice upon Avianus is on page lxxv, the text on pages 1199-1205. The editor seems to have depended entirely upon Cannegieter and Tzschucke. He relegates to the *apparatus criticus* all the verses which he regards as *promythia* or *epimythia*, going thus one step beyond Cannegieter, who had been content to print them in italics. He rejects only those verses which Cannegieter had thus treated. There are only a few notes, and these of slight value, one added by the editor himself.

TRANSLATIONS

a) *English*

Sir Roger L'Estrange: *Fables, Of Æsop and other Eminent Mythologists: With Morals and Reflexions.* By Sir Roger L'Estrange, Kt. London, Printed for R. Sare, T. Sawbridge, B. Took, M. Gillyflower, A. & J. Churchil, and J. Hindmarsh, 1692. [28], 480 p.

At Harvard and the New York Public libraries. The fables of Barlandus occupy pages 173-85. Of these No. 210 is a crude version of Avianus 26, and 213 of Avianus 14. "The Fables of Anianus [*sic*], &c" occupy pages 187-218. They are thirty-eight in number, but four of them, Nos. 222, 230, 232, and 233 do not belong to Avianus. The correspondences of the other thirty-four are as follows: 215=Av. 16; 216=20; 217=34; 218=13; 219=1; 220=2; 221=3; 222 not in Av.; 223=4; 224=5; 225=6; 226=7; 227=9; 228=10; 229=11; 230 not in Av.; 231=12; 232 and 233 not in Av.; 234=15; 235=17; 236=18; 237=19; 238=22; 239=27; 240=24; 241=25; 242=28; 243=29; 244=30; 245=31; 246=32; 247=33; 248=35; 249=36; 250=37; 251=38; 252=40. The versions are very free and in several instances introduce marked modifications.

Other editions, 1694, 1714, and 1738, are in the New York Public Library, and 1738 is also in the library of the University of Pennsylvania. The edition of 1694 ([28], 476 p.) is called the "second," that of 1714 ([29], 550 p.) the "sixth," and that of 1738 ([33], 548 p.) the "eighth" (kindness of Mrs. E. J. Reece). The original and some reprints are briefly mentioned by Hervieux, 1², p. 416, but it is hardly proper to list this work under Caxton's *Æsop*, for though it derives ultimately from Caxton, it has undergone very material modifications—with little or no improvement. The British Museum Catalogue records, in addition to Hervieux' list, editions of 1699 and 1724, reproductions in 1869, and "1879 etc.," a French translation, Amsterdam, 1714, and selections in a French translation of 1854, and in a Russian translation of 1760.

Brooke Boothby: *Fables and Satires*, with a preface on the Esopian Fable. By Sir Brooke Boothby, Bart. In two volumes. Edinburgh: Printed by George Ramsay and Company, For Archibald Constable and Co., Edinburgh; And Constable, Hunter, Park, and Hunter, London. 1809. lv, 192; x, 241 p. 8vo.

At Harvard. Avianus occupies pages 119-45 under the caption, "Fables imitated from Avienus." The paraphrase is extremely free, and uniformly much shorter than the original. It frequently contains matter which is extraneous to the original, and is on the whole a very slight production. Twenty-nine fables, of which only twenty-six are actually in Avianus, are thus "imitated" in the following order: 1, 3, 4, 9 (very much modified, with the moral "Never to sell the skin again, Till we the animal have slain"), 25, 11, 21, 29, 33, 39 (where a "Trumpeter" takes the place of the *lituus*), 32, 34, 10, 24, 27, 18, 20, 6, 26, 35, 22, 19, 8 (reduced to six verses), 40, 5, 15. Nos. 15 "The Wolf in Sheep's Clothing," No. 20 "The Wolf and the Kid," and No. 28, "The Dog in the Manger" are not in Avianus at all. This is the more surprising because Boothby was familiar with Nevelet's edition of Avianus (v. 2, p. 237), and quotes from the epistle to Theodosius (v. 1, p. liv). He was clearly not following L'Estrange, for these fables are not among those which the latter ascribes to Avianus, and besides, Boothby speaks most disrespectfully of L'Estrange's work (v. 1, p. xxviii).

b) *French*

[Jean Baptiste Morvan] de Bellegarde: *Les Fables d'Esope phrigien, avec celles de Philelphe. Traduction nouvelle, enrichie de Discours Moraux & Historiques, & de Quatrains à la fin de chaque Discours. On a joint à cette nonvelle [sic] Traduction les Fables diverses de Gabrias, d'Avienus, & les Contes d'Esope. Par Mr. de Bellegarde. Tome premier. A Utrecht. Chez Jaques à Poolsum, Marchand Libraire. MDCCXXIX. [8], 297, [6]; Tome second 287, [4] p. 16mo.*

At the University of Illinois. This appears to be a new edition of the translation of 1703 which Hervieux describes briefly on page 155, but without giving the author's name. I am in some doubt as to this particular edition, for, although Hervieux says it is in the Bibliothèque Nationale, the catalogue, published since his time, does not seem to mention it under either Esope or Avianus, and I have not been able to find record of it elsewhere.

Other editions of what is apparently the same work, although some are probably much enlarged (see the next item) are Amsterdam 1708 (Graesse), 1709 (Brit. Mus.), 1713 (Graesse), Utrecht 1734 (Brit. Mus.), Utrecht 1752 (Bibl. Nat.), Paris 1763 (Bibl. Nat.), Copenhagen 1784 (Brit. Mus.), and Paris 1802 (the next item). No one of these is mentioned by Hervieux.

In Volume II of this edition a section is set aside for "Fables diverses tirées d'Esope, Et mises en vers Latins par Gabrias & par Avienus." It consists of thirty-nine pieces, only one of which, No. 30, "D'un joüeur de Trompette," appears in any form in Avianus at all, and the version followed here is certainly derived from Babrius, No. 179 Crusius, or Aesop, No. 386 Halm (=Koraes 142 and p. 340). Of the 117 other fables, 28 are from Avianus. The correspondences are: 59=Av. 24; 61=34; 63=16; 84=1; 85=2; 86=3; 87=5; 88=6; 89=7; 90=8; 91=9; 92=11; 93=13; 94=35; 95=15 (with an incorrect illustration); 96=17; 97=18; 99=20; 100=22; 101=25; 102=26; 103=27; 104=28; 105=29; 106=31; 107=33; 108=35; 109=40.

[J. B. Morvan] de Bellegarde: Les cinq fabulistes, ou les trois cents fables d'Ésope, de Lockmann, de Philelphe, de Gabrias et d'Avienus; Ouvrage suivi des fables mythologiques, puisées dans les meilleurs écrivains de l'Antiquité; et destiné à donner à la jeunesse de l'un et de l'autre sexe la connaissance de l'histoire ancienne, et à la porter à la pratique des bonnes moeurs. Par M. de Bellegarde. Dixième édition, enrichie de 158 figures gravées en taille-douce. Paris, J. C. Poncelet, An X-1802. 2 vols. lx, 222; 284 pp. 8vo and 16mo alternating (not 12mo as Bibliothèque Nationale).

In the Library of Congress. This edition contains thirty-three fables from Avianus, two of which, Nos. 120 and 124, appear again, but in a slightly different form, as Nos. 212 and 213, hence in reality only thirty-one different fables. The correspondences are: 118=Av. 24; 120=25; 121=34; 124=26; 125=17; 140=36; 154=1; 157=2; 158=3; 161=5; 162=6; 165=7; 166=8; 169=9; 170=11; 173=13; 174=14; 177=15; 181=18; 185=20; 186=22; 207=27; 208=28; 211=10; 212=25 (cf. 120); 213=26 (cf. 124); 218=35; 222=40; 232=29; 233=31; 247=39; 257=4; 268=32. It will be observed that out of the much larger number of fables in this edition the proportion taken from Avianus is much less than in the edition of 1729, described above.

Albert Villeneuve: *Extrait des traductions en vers français d'Horace, Virgile, Catulle, Martial & Avianus. Mémoires de l'Académie des Sciences, Inscriptions et Belles-Lettres de Toulouse. Huitième Série. Tome VI. Deuxième Semestre. Toulouse 1884, pp. 122-48.*

The translation from Avianus entitled "Le Pot de Fer et le Pot de Terre" is of No. 41, and is on page 136. It is free and of indifferent merit.

c) German

Steinhöwel's Aesop.

An undated, though certainly not the original, edition of Steinhöwel in German, is in the New York Public Library. From the materials at hand it is impossible to identify this with any of the numerous early reprints.

H. F. Kerler: *Römische Dichter in neuen metrischen Uebersetzungen herausgegeben von G. L. F. Tafel, Professor zu Tübingen, C. N. v. Osiander, Professor zu Stuttgart. [sic] und G. Schwab, Pfarrer zu Gomaringen. Sechszwanzigstes Bändchen. Stuttgart, Verlag der J. B. Metzler'schen Buchhandlung. 1838. Römische Fabeldichter, metrisch übersetzt*

und mit Anmerkungen begleitet von Dr. H. F. Kerler, Oberpräzeptor in Urach. Drittes Bändchen. Stuttgart, Verlag der J. B. Metzler'schen Buchhandlung. 1838. Pp. [205]–[336]. Einleitung, pp. [205]–230. Des Flavius Avianus äsopische Fabeln, pp. [231]–263. Sm. 8vo.

In the author's library. The translator used the editions of Cannegieter, 1731, and Nodell, 1787 (p. 230).

V. Rabenlechner: Avian's Fabeln, ins Deutsche übersetzt im Metrum des Originals von V. Rabenlechner. Wien, 1883. Commissionsverlag von Heinrich Kirsch, Wien, Singerstrasse 7. Pp. 44. Einleitung, pp. [1–4]. Des Avianus' Vorrede, pp. [5–6]. Avianus' Fabeln, pp. [7]–42. Inhaltsverzeichnis, pp. [43–4]. 8vo.

In the author's library. No indication is given of the text from which the translation is made, but it is clear that the translator does not follow Lachmann's somewhat arbitrary alterations.

d) *Latin*

Hadrianus Barlandus et Guilelmus Hermannus: Aesopi Phrygis vita et fabulae à viris doctis in Latinam linguam conversae. Apologi ex Chiliadibus Adagiorum Erasmi, Ex Lamia Politiani, Crinito, Iohanne Antonio Campano, Gellio, Gerbellio, Mantuano, & Horatio. Fabulae Aniani [*sic*], Hadriano Barlando, & Guilelmo Hermannno interpretibus. Fabulae item Laur. Abstemii. Parisiis. Ex officina Roberti Stephani. MDXXXVII. 270, [7] p. The fables of Avianus occupy pp. 207–23.

In the author's library. This edition is briefly referred to by Hervieux, page 14, note 1. It is essentially a reprint of the edition of 1513 described by him on page 13. The original work of Barlandus and Hermannus seems to have appeared in 1513 at Louvain. See Hervieux, pages 12 f. The fables of Avianus appear in a free prose translation. They are in order Nos. 16, 20,

34, 13, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 (in a very different form), 14, 15, 16 (in a very different form), 17, 18, 19, 20 (in a very different form), 21, 22, 26, 27, 23, 25, 28, 29, 30, 31, 32, 33, 34 (in a very different form), 35, 36, 37, 38, 40. The first four were translated by Barlandus, the remainder by Hermannus. In all, thirty-eight fables were translated, Nos. 24, 39, 41, and 42 being omitted. Various editions of this work have been cited by Hervieux, *loc. cit.*, but they should also be listed, or at least referred to, in the special bibliography of Avianus.

e) *Spanish*

Fabulas de la Vida del Sabio y clarissimo Fabulador Isopo, con las fabulas y sentencias de diversos y graves Autores: Ahora de nuevo corregido y emmendado, con las Anotaciones. Madrid. MDCCCXV. Imprenta de Lopez y Hermano, con las licencias necesarias. [22], 352 p.

In the Riggs Library, Georgetown University. Hervieux gives a very short description.

The fables of Avianus, twenty-six of which are given, occupy pages 256-96. This is a late descendant of the Steinhöwel Aesop, whose selections from Avianus it gives exactly and in the same order, except that it omits one, i.e., Steinh. 26 [=Av. 41: De nimbo et olla]. The correspondences are: i=Av. 1; ii=2; iii=3; iv=5; v=6; vi=7; vii=8; viii=9; ix=11; x=13; xi=14; xii=15; xiii=17; xiv=18; xv=19; xvi=20; xvii=22; xviii=25; xix=26; xx=27; xxi=28; xxiii [*sic*]=29; xxiii=31; xxiv=33; xxv=35; xxvi=42.

In conclusion it might be well to refer briefly to two modern reprints of famous works that include Avianus, Steinhöwel's Aesop,¹ and Caxton's translation, of which

¹A facsimile edition made from the Munich copy of this work was announced in a prospectus of Müller und Co., Potsdam, 1921, with reproduction of two pages, but I have not seen the book, if, indeed, it has actually been published yet.

Hervieux seems nowhere to make mention, either in the second edition of Volume I, where these and related works are described at considerable length, or in the volume devoted to Avianus, where they also deserve mention, and where a brief list arranged chronologically, with references to the places in the earlier volume in which a description was to be found, would have been most serviceable. The books in question are:

1. Steinhöwels Äsop, herausgegeben von Hermann Österley. Für den litterarischen Verein in Stuttgart. Tübingen 1873. 373 p.

Avianus occupies pages 260-92. Unfortunately Österley has neglected to record the particular copy of Steinhöwel which he reproduces. See *Trans. of the Amer. Philol. Assoc.*, 1911, 42:113.

2. The Fables of Aesop as first printed by William Caxton in 1484 with those of Avian, Alfonso and Poggio, now again edited and induced by Joseph Jacobs. London. MDCCCLXXXIX. 2 vols. Vol. 1, [xx], 283 p. Vol. 2, 322 p.

Avianus occupies pages 216-48, of Vol. II.

This famous work by Caxton¹ was reproduced frequently in the next two centuries, the *Catalogue* of the British Museum listing editions in 1500?, 1570?, 1634, 1646, 1647, and 1658. A copy of the 1647 edition in the Harry Elkins Widener Collection at Harvard has the following title-page:

The Fables of Esop, in English. [10 lines.] Whereunto are added the Fables of Avian: and also the Fable of Alphonse, with the Fable of Poge the Florentine, very pleasant to read. London: Printed by F. B. for Andrew Hebb, at the signe of the Bell in St. Pauls Church-Yard. 1647. [2], 182, [8] pp. Small 8vo.

This edition gives a slightly modernized text, with some few additions and omissions. The correspondences are exact, except

¹ See W. Blades, *The Biography and Typography of W. Caxton* (London, 1877), p. 286 f., and S. De Ricci, *A Census of Caxtons* (Oxford, 1909), p. 9.

that through an error in enumeration, Caxton ~~xx~~=xxi (no. ~~xx~~ being omitted); xxi=xxii; xxii=xxiii; ~~xxiii~~=xxiii (two consecutive fables bearing this number).¹

A systematic bibliography of Avianus should include all the editions and translations of Steinhöwel's famous Aesop, as well as those of the prose Latin version by Barlandus and Hadrianus. This is not the case in the bibliography prepared by Hervieux who contented himself with a general reference to the first volume of his work in which they are described, whereas exact references to the pages of the first volume, in the proper chronological order in the special bibliography to Avianus, would have saved the student a great deal of time.

It should be added, finally, that the items given above have come to my attention only incidentally as I was working upon the MSS and the critical literature on Avianus. A thorough examination of catalogues and libraries in Europe and America would probably bring to light a few hitherto unrecorded works.

¹ I am indebted to Mr. George P. Winship for a copy of the title-page of this edition, and photostat reproductions of the pages which contain Avianus.

A TYPOGRAPHICAL LIBRARY: THE JOHN M. WING FOUNDATION OF THE NEWBERRY LIBRARY

BY PIERCE BUTLER

THE John M. Wing Foundation is a typographical library forming a separate and distinct department within the Newberry Library of Chicago. It is supported by the income from a trust fund bequeathed for this purpose by the late Mr. Wing, in whose memory the foundation takes its name. By the terms of the bequest this income is to be used for the maintenance and increase of a library which shall illustrate and describe the origin and development of printing and the allied subsidiary arts in all their branches.

For many years booklovers and bookmakers have been advocating the establishment of such typographical libraries, yet, so far as we can find, there are today only three great public collections in the world which exist for the express purpose of meeting the special requirements for the advanced student of the printing arts. In a sense, every extensive collection of books portrays the history of printing, but only incidentally. In the Bibliothek of the Börsenverein at Leipzig, the St. Bride's Foundation in London, and the Typographical Library of the American Type Founders' Company in Jersey City, and in these three institutions alone, have the special interests of typography determined book selection and organization.

To these three is now added the new John M. Wing Foundation, which, though the youngest, ought within comparatively few years to contain material comparable in both bulk and quality to the riches of the older institutions, for it enters the field under most favoring auspices. How the Leipzig collection has fared during the stress of war and reconstruction I do not know, but in all probability like all other German organizations its finances must be in a precarious condition. At St. Bride's Foundation we understand the primary interest is always the practical needs of the apprentice school, so its library can grow only spasmodically through the generosity of some individual who will purchase in its behalf. The William Blades and the Passmore Edwards collections were both secured in this way. The Jersey City collection was born, as we all know, of the genius and enthusiasm of one man alone, Mr. Henry L. Bullen, and its future is necessarily uncertain. In contrast with all these the John M. Wing Foundation is the first purely typographical library to enter the field with an independent endowment sufficient to assure uninterrupted growth. The capital sum set apart for its support is not large as such things go, but the organization of the Foundation makes this amount equivalent to a sum many times greater. Mr. Wing himself worked out these details with the Board of Trustees, and with the acceptance of the trust, the Newberry Library binds itself to assume all overhead charges except the custodian's salary. Nearly the whole of the income from the Foundation goes to the increase

of its collections. Building, heat, lights, furniture, janitor-service, and all the flock of incidental expenses are furnished by the host. The funds of the Foundation, barring the relatively trifling charge mentioned, are devoted solely to the increase of its collections. Moreover, by its organization within a larger collection, the Wing Foundation has a rich store of typographical material to draw upon, and thus possesses by proxy all sorts of material which otherwise it would have to purchase for itself. In its bibliographical collection the Newberry Library has a large group of books relating to typography, while elsewhere there are many examples from famous presses which would today bring fabulous prices in the book market. The Probasco and Bonaparte Collections alone, both of which the Library purchased many years ago, contain several hundred specimens of printing which are indispensable for the purpose of the new Foundation and which if it had to purchase them in the present market would undoubtedly absorb its whole income for ten years or more. But as they are under the same roof with the Foundation these volumes are available at any time to meet the needs of the typographical reader. Indeed most of them will soon be brought together in a special room adjacent to the quarters of the Wing Foundation and their places filled by dummies on the shelves of the main library.

I have dwelt somewhat on these details of organization as a matter that may be of interest to the members of this Society to emphasize what most of us have thought

of at times, the advantages which will accrue from the endowment of special departments within existing libraries, rather than the establishment of new institutions with the consequent duplication of overhead charges. In efficiency a quarter of a million dollars under the first plan becomes equivalent to a full million under the latter.

But passing from this, you no doubt are curious to know how the Wing Foundation came to be established and who the founder was. John Mansir Wing was born in western New York in 1845. After a few years of irregular schooling he entered a printing establishment and had worked up to a subeditorship when he was seized by the western fever and came to Chicago, in 1866. Here he acquired a competence from two successful trade journals and retired in 1889 at the age of forty-three, devoting the remaining twenty-eight years of his life largely to his hobby of extra-illustration. He died in 1917, the last of his family, leaving his collection of books and his funds to the Newberry Library under the terms I have described. Mr. Wing's first intention was to place his private collections in the general library of the University of Chicago without endowment, but this proving impracticable he entered into the present arrangement with the Newberry Library. It so happened that Horace H. Martin, one of the Newberry trustees, had long cherished the idea of a purely typographical collection. At one time, I understand, he had hoped that the Caxton Club of Chicago would develop along this line

but its members preferred to follow the more usual paths of the collectors' printing club. But Mr. Martin himself had elaborated in the discussion a fully matured scheme for the typographical library, and the Wing Foundation thus owes its establishment and organization very largely to his interest.

Mr. Wing died in 1917 but the income from his Foundation was not available until late in 1919. A few purchases were then made and in January, 1920, the present writer was appointed to the custodianship. Though local labor troubles and prohibitive building costs have made it impossible during the last two years for the Newberry Library to find a place in its overcrowded budget for the cost of fitting up special quarters for the new Foundation, the past few months have seen the work well advanced, and the collection should soon be opened to the public.

These delays have on the whole been fortunate, for there was much preliminary work which had to be done. A survey of the typographical material available was prerequisite to intelligent accumulation of new books if unnecessary duplication of equivalent though not necessarily identical material was to be avoided. This survey has now been carried far enough so that we are able to proceed with a reasonable degree of certainty.

Moreover, though the terms of the bequest laid down the general principles for the development of the collection, the specific application of these principles to concrete problems has required much study. At the first, of

course, our choice in purchasing was somewhat hesitating and diffident. We had to meet not only the question, "Is this book a legitimate and desirable typographical item?" but also the further problem, "Is it so important that it should take precedence in our list of acquisitions?" After facing these questions many times and meeting them as seemed best to us we have arrived at a more or less definite program upon which there is a marked unanimity of opinion among all officially concerned. My own formulation of the general solution of this problem in applied bibliography was as follows:

The John M. Wing Foundation should be, in its particular field of the typographical arts, what the Newberry Library is in the broader realm of general culture. Here in Chicago the reference library field is divided by agreement between two separate institutions. The John Crerar Library limits itself to the applied arts and sciences while the Newberry Library expends its energies on the humanities. Concerning itself then with the humanities of typography, this Foundation will avoid on the one hand the empirical limitation of the artisan, and on the other hand the finical niceties of the dilettante, to devote itself wholeheartedly to the accumulation of such things as will instruct, correct, and inspire the makers and users of books in the higher aspects of typographic art. Loyalty to this ideal will require no austere refusal to receive into the collections treatises on mechanical processes or curiosities of printing. These will have their places, but they must be acquired and used with a

frank recognition of their subordination to other and higher matters.

There is need of such an institution in Chicago. In connection with the trade schools, and elsewhere, there are adequate collections of the literature covering modern printing practice. The Caxton Club and other agencies offer ample guidance for the collector of rarities. But nowhere, in this city or in its surrounding territory, is there a typographical library built on a solid foundation of critical scholarship, where an advanced student may find adequate resources for his studies.

If the Wing Foundation is to supply the needs of such students its collections must be developed along three distinct lines. On the historical side it must accumulate all of the "sources" and the more important secondary works relating to the invention, spread, and development of printing during its earlier years, and similar collections for every printer or press down to the present day whose work is of real significance for the subsequent course of the art. On the theoretical side the Foundation must cover both by examples and criticism the problems of artistic composition involved in such matters as letter construction, page proportion and arrangement, ornament, illustration, and the like. And finally, it must offer as a source of inspiration to typographical workers a collection of fine examples of the best work that has been accomplished in every important species of printing.

So broad a program as this cannot be realized by the adoption of any simple, straightforward schedule. It

must rather be worked out one bit at a time as opportunity and resources permit. For the present, however, it may be worth while to speak of certain definite points which have suggested themselves in one connection or another.

Wherever it is possible the acquisition of a given work should be determined on the definite ground of its historical, critical, or aesthetic value for this collection. This will always involve the question of co-ordination. There are many books whose value is so absolute that their inclusion will be a matter of course, but there are many, many more whose immediate desirability must be decided from a study of what is already on the shelves.

Another matter worth considering is the question of incunabula. Dealers' catalogues and many collectors seem to find in that word alone ample proof of the entire desirability of any particular example of the class. Yet the mere fact that a volume is an incunabulum (which may mean no more than that it was printed in December, 1500, and not in January, 1501) is by no means a sufficient hallmark of its bibliographical or typographical worth. The Wing Collection cannot hope ever to have a copy of every cradle book extant. The number of them, to say nothing of their price, prevents such an inclusiveness; from the invention of printing to the close of the fifteenth century many hundred presses were at work and produced more than 30,000 distinct editions. A haphazard and promiscuous gathering of volumes out of this vast mass may not be expected to have any great value aside from the sale prices it represents. It would seem reasonable,

therefore, to require in each incunabulum selected for purchase under the Wing funds a distinct and determinate value relevant to the main purposes of the Foundation.

An incunabulum may have a value for its historical features. We have a list,¹ practically complete, of all the early books which are original documents in the history of printing. The Newberry Library already possesses the greater number of those whose market values are within our reach. There are, of course, a number of others which we can never hope to obtain, but the historical value of reliable facsimiles of these will be almost as great as that of the originals. The acquisition of such facsimiles should be made a part of the Wing program.

Or again, an incunabulum may have what for the lack of a better term I have called a critical value. By this I mean the possession of such characteristics that the student may find in them evidence of why the problems of design have been more successfully worked out by one line of development than another. Now the problems of design in typography relate to the forms of letter and page, ornament, and illustration. The Wing Foundation should include for each of these a select and comprehensive series of examples which will enable a student of these matters to attain a clear understanding of their origins, development, and variations. Of these problems that of letter form is undoubtedly the most complicated. The work of the earliest printers has a twofold value for

¹ By A. G. S. Josephson in *Bib. Soc. of Amer. Papers*, I, 1-14.

the student: each craftsman designed his own letters with very little regard for what other men were doing and, moreover, these independent designs arose in an age when letter forms were still in a flexible state. If any particular designer had not himself been a manuscript scribe he was accustomed to handling their work. Indeed, he had probably learned to read from a written volume. Now in pen work no two examples of the same letter were exactly alike, a skilled writer unconsciously modified a letter slightly into conformity with the rest of the word in which it appeared. But the printer has recourse to no such process. All his types for any letter are identical in form, so in designing them he has to make them in such a way that a printed page should be smooth in tone and texture. His *m*'s must not be so heavy and his *l*'s so light that from a distance the one would show on a page as black specks and the other as white holes. The tails of his *y*'s must not be so conspicuous as to disfigure the page with a series of diagonal dashes. And so on through a thousand details. The early printers faced these problems no less than do modern type designers; but because the former lived in an age when letters were still plastic, they worked more freely than do their present-day successors. Thus their work represents a wealth of material that can nowhere else be found for a study of what is and what is not a good type face. Even their errors are significant. I believe the Wing Foundation should ultimately include, in facsimile where necessary but in originals where possible, examples of every

important type used during the first three generations of printers.

Finally an incunabulum may have an aesthetic value. The early printers were craftsmen in every sense of the word. Their work was produced from beginning to end by processes which were under the direct personal supervision of the master if they were not actually performed by his hands. If he was an artist and had mastered his technique the books he produced were works of art. As such they possess an inspirational value for all who can use them. In the history of fine printing it is a noteworthy fact that nearly every master has been a careful student of the work of these early printers. The Wing Foundation should have, I believe, examples of the work of all the greater printers, and it should have these examples in sufficient numbers for each printer that the student shall be enabled not only to study his mannerisms in one piece of work, but the spirit of his productions.

Indeed, the same principle should hold in the selection of illustrative examples from any press. Our collection of Kelmscott books is a case in point. The purchase of the complete series has been severely criticized on the ground that "when one has seen three of the books he has seen all." I do not believe this. As an artist, William Morris was not only a great man but a peculiar and a restless one. His printed books record ever new experiments, and it must be confessed, a series of overemphasis on each method as it was introduced. A serious student

of the work of the Kelmscott Press must know something of the whole series if he is to understand fully the significance of any particular example of it. Fortunately, there are few printers who require such liberal treatment; usually the Wing Foundation will have to make its series of examples not complete, but only generous.

All these interests are purely typographical and must, of course, be predominant in our book-selection, but there is another matter which will often determine our choice and that is the question of text. Obviously whenever it happens that a particular typographical feature appears in several different publications of a given press, it would be folly not to select as our specimen a book whose text is of importance on historical or literary grounds. If this interest is given its proper value the incunabula collection will become an approximate equivalent of what a good institutional library must have been in the early years of the sixteenth century.

All this I say was my formulation of the general solution of our problem in applied bibliography. But a detailed application of this solution has not always been easy. There is working in us all that very human weakness to go hankering after things that other people cannot have. What booklover is not beset with a burning and an itching to possess the treasure as he verifies a dealer's statement, "Probably unique," or, "No copy in the *Census*"? The temptation of rarity we have always with us. To withstand it one must ever renew his conviction that rarity of itself means nothing. Here

is the concrete example: How many Aldines should be included in a typographical library? At what particular stage as one fills a bookcase with Aldines does the group undergo metamorphosis from a library into a collection—fascinating, delightful, instructive, if you will—but after all comparable to a schoolboy's stamp album, for which the ideal is a complete set, one example of each denomination. Clearly the answer is this, the set of Aldines is complete typographically when it contains satisfactory specimens of each type-face, examples of the different sizes, illustrations, and decorative ornament, and impressions of all the devices. To go beyond this and buy for a typographical collection an Aldine which as a piece of printing duplicates one already there, is obviously unwise. To buy it merely because it is another Aldine is foolish and to buy it at enormous cost only because it is an extremely rare Aldine approaches idiocy. Rarity in itself bears no relation to typographical worth, usually it is nothing more than the physical accident of disparity between supply and demand. This disparity, of course, may arise from legitimate grounds. The finest of all Aldines, for example, the *Hypnerotomachia*, is rare because it is beautiful; every man who has looked on its pages must long to own a copy. But this only brings us back again to our original conviction. The typographical librarian can safely leave out of consideration the question of rarity. If he chooses his books only for typographical interests—historical, critical, and aesthetic—he is bound to include all the rare items which really

have a legitimate place in his collection and almost automatically avoid the host of others which do not.

For about two years now the Wing Foundation has been buying books. The first large purchase and a most fortunate one was at the De Vinne sale early in 1920. Here were offered about two thousand titles collected over a long course of years by the most scholarly typographer of America. Omitting works of general reference and the like there remained about twelve hundred and fifty titles of typographical interest. But nine hundred and fifty of these were already in the Newberry Library. This left only three hundred desiderata for the Wing Foundation and of these it secured all but fifty.

In all, the new foundation has so far purchased only about one thousand titles. One hundred and sixty-eight of these are incunabula illustrating fifteen cities, eighty-nine presses, and one hundred eighty-seven types not previously represented in the Newberry collections. Since October, 1919, the total number of incunabula in the whole library has risen from two hundred and eighty to four hundred and forty-eight. Among these new fifteenth-century editions are included one block book, leaves from the forty-two-line Bible, and from the Catholicon of 1460, two perfect Schoeffer's dated 1467 and 1477, respectively (there were five already here), one Caxton, two editions of Dante, *editiones principes* of Homer, Plato, the Septuagint, and so on. Of the early treatises on types and printing, Tory's *Champfleury* (both editions), Dürer's treatise, both of Moxon's, and

Amman's wood-cuts, have all been secured in the original editions, as well as Edward More's *Dissertation on English Founders*, complete with its appendix, perhaps the rarest of all typographical items. Of the more famous sixteenth-century printers the Newberry Library already had a large and representative collection; one of the finest of the additions made by the Wing Foundation is a first issue *Thewerdanck*. In early American imprints the Ayer Collection has such rarities as both issues of Eliot's Bible, the Williamsburgh Washington, and a host of others. The Wing Foundation has acquired Franklin's *Cicero* and Fry and Kamerer's *Columbiad*, two books generally accepted as the finest products of our early press. But amid all these ancient books the work of the modern artist-printers has not been forgotten. The Kelmscott series we have complete, and representative examples from all the more important successors to Morris, including some thirty specimens of the work of Mr. Bruce Rogers.

SCARCE AND BEAUTIFUL IMPRINTS OF CHICAGO

BY J. CHRISTIAN BAY

THERE is abundant evidence all about us of a growing interest in the literature of the Middle West. We had here, in the pioneer days, several centers of enlightenment. The Ohio Valley developed a literature of its own early in the past century. The history of it was ripe for writing, and it was ably written by Venable, forty years ago. Influences leading to literary activity crept northward along the river courses, in the tracks of pioneers, among whom we find a very large number of high-minded persons naturally taking a leading part in the events of the day. Not all wielded a pen as readily as a sword or a tool, but many were able to tell a story well and truthfully. Many were fitted for great social influence. In Chicago they gathered from everywhere. There were rough-and-ready men and women here, but when we attempt to check off names, a surprisingly large number prove symbolic of American historical continuity. It was they who defended America against the one world-power in 1812. It was their children who helped defend our national unity. And now, amid the many foreign and strange entanglements that surround us, it is their grandchildren who cast about for symbols of American unity.

An idealistic and enthusiastic son of a Western pioneer, Hamlin Garland, sounded a note of deep sig-

nificance when in 1894 he made this appeal to what afterward he aptly termed the Middle Border—that her source of enlightenment must be local life, color and inspiration derived from the joys and sorrows and occupations, the skyline, the mornings, and sunsets, which constitute daily life in the Middle West.

It has been my pleasure to trace the effects of this warning to the Middle West for nearly a quarter-century, but this can only be mentioned here. It is mentioned, however, for the reason that the echo of Garland's *Crumbling Idols* proves identical with the clarion call of our pioneer literature, which is the note of natural narrative, directly told as history, indirectly as story and poetry. In this spirit do I attempt to characterize by demonstration and criticism less than a half-hundred of notable books produced in Chicago within the not yet expired century after the beginning of printing in this city.

There are four Chicago books of first importance in Western history and exploration: The first is Mrs. J. H. Kinzie's *Narrative of the Massacre at Chicago*, 1812, printed in 1844 by Ellis and Fergus. Whether taken as it is or considered in the light of historical criticism (by Quaife and others), it is a notable tale. The demure blue paper covers are symbolic of pioneer simplicity. This account was included in the author's larger work, *Wau-Bun, or the Early Day in the Northwest*, which, although printed in New York in 1856, is the literary and historical property of Chicago. Its place in our history has been admirably determined by Quaife's able criticism, while

the Caxton Club, in publishing its monumental new edition of this book in 1901, with annotations by Thwaites, emphasized its cultural value for all time.

C. M. Clark's *Trip to Pike's Peak* (1861) would attract scant attention by its physical appearance, but it survives with praise and glory on account of the excellence and truth of the narrative of the gold rush centering on Colorado. Clark's book is very much scarcer than many of its better made, but intrinsically less valuable, contemporaries.

The "Biographical Sketch of Robert Kennicott," published in the *Transactions of the Chicago Academy of Science*,¹ is an important document on our early exploration of the remote Northwest. The subject of this biography, a skilful naturalist and a born explorer, deserves a loving remembrance also as an indefatigable student of Nature; and it is to be regretted that our only source of adequate information about him is one of the very rarest books bearing a Chicago imprint.

Our early printing houses nearly all confined their efforts to the routine work necessary in a rapidly growing community. Two form a notable exception: Edward H. Rudd, who in 1840 printed J. N. Balestier's *Annals of Chicago*, and Ellis and Fergus, who issued in 1840 William H. Brown's *Early History of Illinois*. These two contributions to the history of Chicago are of permanent interest in that they illustrate social conditions as well as manners and customs of pioneer times. Fergus was for

¹ Vol. I, Pt. 2 (1869).

many years identified with the printing and publishing of literary material illustrating the history of early times. Himself a student of history, he published a series of directories of the city and aided, most unselfishly, in the publication of many of the important works brought out by the Chicago Historical Society. He founded the "Fergus Historical Series," which contains a number of very important contributions, whether first issues or reprints, of books and papers significant in the history of the Illinois region. Notable among these are John Wentworth's three papers, *Early Chicago*, first, second, and third paper (1876-81), and Hiram Beckwith: *The Illinois and Indiana Indians* (1884). The Fergus printing house also brought out, under the auspices of the Chicago Historical Society, new editions of John Reynolds' two important books, *Pioneer History of Illinois* (original edition, Belleville, 1852) and *My Own Times* (*ibid.*, 1855); and the term, "new editions," is used advisedly, because the Fergus issues of these books are considerably revised and amended, and preferable to the originals as historical materials.

This leads us to the "Collections" of the Chicago Historical Society, a short but very valuable series of monographs, beginning with George Flower's *History of the English Settlement* (1882) and containing also the important monograph, *The Settlement of Illinois, 1778-1830*, by Arthur C. Boggess, a critical work of high value, containing an annotated bibliography of early travel and description bearing upon the main subject of the work.

We are concerned here not only with rare and fine examples of printing, but essentially with books of intrinsic merit. Some of the later presses established in Chicago have endeavored to combine both these virtues in their production.

The Blue Sky Press, organized by Langworthy and Stevens, flourishing in the nineties, specialized in small books of distinct literary merit, including *A Harvest of Reeds* and *The Unremembered God*, being collections of poems by Charles Granger Blanden (pseud., Laura Blackburn), and the following: *Mucronis Puerisque: Being two papers of a casual nature called The Dagger in the Book*, by Thomas Wood Stevens, and *The Boy in the Book*, by Alden Charles Noble, 1900 (98 copies printed); *Mistress Alice Jocelyn, her Letters . . . an English Mayde's Voyage to the Province of Maine and what did befall her thereafter*, endeavored by C. Emma Cheney, 1903 (500 copies on paper, 25 on vellum).

The format, decorations, and binding of these and other Blue Sky Press books will attract every succeeding generation of booklovers. The same is true of a number of small volumes published by the Reilly and Britton Company, notably Bert Leston Taylor: *The Pipesmoke Carry* (1912), illustrated by C. B. Falls—a fine example of a full harmony between author, artist, and printer; artistically, a quiet, inspiring, sincere series of meditations, and once discovered not easily forgotten.

The Village Press, founded by Frederick and Bertha Goudy, now famous for their theoretical and practical

studies of typography, had its modest beginnings at Hingham, near Boston, and its main work has been done since its removal from Chicago to New York City. Mr. Goudy's revival of classical forms of typography has given rise to a new development of taste and method throughout the country, and every piece which bears his imprint deserves a place of honor in any collection.

Ralph Fletcher Seymour (the Alderbrink Press) who began to print books and pamphlets here in 1899, has to his credit a variety of books in various styles, but all show great care in fitting together traits and materials which harmonize, and not a few deserve unreserved praise. Mr. Seymour produced for the Caxton Club several very fine books, notably the following: James Westfall Thompson, *The Frankfort Book Fair, 1911*; *The Development of Chicago 1674-1914 Shown in a Series of Contemporary Original Narratives*, compiled and edited by Milo Milton Quaife, 1916.

The first—a work of superior merit and showing rare scholarship—is printed with exquisite care as shown in the variations of the type to suit special demands (emphasis, quotation, etc.); the decorations are wholly synchronous to the text, and the illustrations, especially the woodcuts, leave nothing to be desired. If the margins could have been a trifle wider and the book thus extended to true folio size, the effects of the splendid text arrangement would appear to still greater advantage. In the case of the second book, unfortunately printed in a very small edition, we find what might be termed the perfect

specimen of bibliofabrical art: size, text, title-page, margins, the use of italics, all are entirely satisfactory to us, and communicate an air of dignity, rest, restraint, not often duplicated by modern printers.

Mr. Seymour also designed the following little gem: *The Song of Demeter and Persephone; an Homeric Hymn: Walter Pater's Translation*, 1902, printed by R. R. Donnelley and Sons Company, for which he created some pretty borders and initials which, I am informed, were printed over gold-leaf laid on the paper—the first instance, in Chicago, of the use of this method.

From the Roadside Press but few books seem to have reached the market, but we have before us, with their imprint, *A Wildling Bough*, by Charles Granger Blanden, 1915, about which there is a peculiar chasteness and serenity very wholesome and entirely unique, scarcely definable in language and yet quite tangible.

The societies and clubs which have to their credit notable or beautiful books include: (1) The Chicago Historical Society, whose "Collections" were noted above, but which also deserves mention for a series of lectures and addresses before this society, especially Charles B. Reed's *Masters of the Wilderness* (1914), which contains most valuable papers on the Hudson Bay Company, the Fur Trade days in the Northwest, and that exquisite souvenir, "A Dream of Empire"; the adventures of Tonty in old Louisiana; (2) The Chicago Literary Club, a bibliography of whose publications, compiled by Mr. Josephson, was printed in these *Papers* for 1917. It is due to the activi-

ties of this club that many biographical papers on men of merit in Chicago have been written and worthily preserved—that of William F. Poole among many others. The *Club Papers* cover a variety of interesting subjects, among which we must content ourselves with mentioning Bishop Cheney's historical contributions, Charles B. Reed's paper on Albrecht von Haller, James Osgood Brown's *De Senectute*, and James Westfall Thompson's well-nigh classical *The Last Pagan*. All of the *Club Papers* were printed for members in limited editions, and the designing of them for many years was in the capable editorial hands of Frederick W. Gookin, who devised for them those unique and tasteful vignettes which make these papers as well as the club's yearbooks a very desirable addition to any booklover's library. No other literary club, as far as I know, can exhibit a similar series of printed papers of uniformly high value and typographic merit.

In this connection we must not forget to call attention to David Swing's *Club Essays*, Chicago, 1881, which contains five papers of rare merit, including the felicitous paper: "Parlez-vous Français?" with its emphatic utterance of the ideal *non multa sed multum*; and the characteristic final whiplash: "'Parlez-vous français?' Not well; not at all; would to Heaven we could even learn to speak English."

The Caxton Club began its activities as a book-publishing organization in 1896. Its publications are well known. They embrace important critical editions

of early travels and explorations in the Mississippi Valley (La Salle, Tonty, Mrs. J. H. Kinzie), Poe's *Letters to Patterson*, Derby's *Phoenixiana*, Uzanne's *French Bookbinders of the Eighteenth Century*, Duff's monograph on *William Caxton*, *The Caxton Scrap Book*, Henry E. Legler's *Of Much Love and Some Knowledge of Books*, Alfred W. Pollard's monograph of *Colophons*, Davenport's book on *Samuel Mearne*, the two works on the Frankfort Book Fair and the development of Chicago mentioned above, and a work edited with exceptional skill—an important contribution to the history of the Pacific Northwest—and now, probably, the rarest of the Caxton Club publications, namely: *Ponteach or the Savages of America. A Tragedy*, by Robert Rogers. *With an Introduction and a Biography of the Author*, by Allan Nevins, Chicago, 1914 (175 copies).

The Dofobs Club, founded by Roswell M. Field and other booklovers, issued its *First Book of the Dofobs* in 1907. Whether this club derived its name from "the old bibliophile, Dofobius, who lived in Rome contemporaneously with Horace, Vergil, and Maecenas," or from a less impressive and august source—an acrostic on the expletive "Damned Old Fools Over Books" has been hinted at—its publications are as genuinely beautiful as their number is small. They include the following: *The First* (and *Second*) *Book of the Dofobs*, 1907 and 1909 (these contain some interesting literary contributions and personal reminiscences of books and bookmen by Roswell M. Field, Nathan H. Dole, Charles D. Allen, Neal Brown,

Adrian J. Joline, Franklin H. Head, W. K. Bixby, and George R. Peck); *The Love Letters of Nathaniel Hawthorne*, 2 volumes, 1907 (62 copies). The Brothers of the Book, organized by Mr. Lawrence Woodworth, is responsible for some very pretty books and leaflets, notably Stevenson's *Morality of the Profession of Letters*, which, although printed in Gouverneur, New York, in 1899, should be mentioned here, as the activities of this organization now are centered in Chicago.

The Bookfellows, a recent association of friends of literary pursuits, began an auspicious publishing activity in 1919 by issuing Vincent Starrett's poetic anthology, *In Praise of Stevenson*. Its second publication, *Adventures with Books and Autographs*, by George F. Seymour, will be found most pleasant reading, containing as it does the experiences of a book-collector who boasts neither of his money nor of his acquisitions, but merely wishes to share his preferences and the joy they give him with kindred souls.

Of publishers Chicago had and has its fair share. A few are known far and wide; still fewer deserve mention on account of their high ideals and the superior literary quality of the books they fathered. Mr. F. J. Schulte published Roswell Field's first book, *In Sunflower Land, Stories of God's Own Country*, in 1892. The author, the brother of Eugene Field, who sustains an independent reputation among all that learned to appreciate his fine instinct for beauty and his rare ability to tell a story well, here collected a number of Western stories and sketches

of surpassing truth and beauty, to explain and depict the land he loved so well. No wonder that this book is counted among the first Chicago rarities. It would remain one even if the bulk of the edition had not been destroyed in the fire which consumed McClurg's bookstore in 1895. Anyone spying a row of sunflowers on the back of a gray cloth cover may safely take legal possession of the book thus ornamented. This sunflower also adorns Hamlin Garland's *Prairie Folks* (1892), a series of excellent stories of the Middle Border in later pioneer times.

Way and Williams, who also flourished here in the nineties, ushered in an era of distinctive books of small size, enduring quality, and typographical beauty. This is true even more of Stone and Kimball, whose books, although largely printed elsewhere, represent an ideal enterprise and high literary ambition. They created possibilities for a number of Western writers (Hamlin Garland's *Crumbling Idols* [1894] and his *Rose of Dutcher's Coolly* [1895]), sought out the flower of English poets and authors (Stevenson's *Vailima Letters*, etc.), and proved that a literary periodical might continue here with some success, if real artistic merit in a modern form of utterance were sustained as a guiding editorial principle. If Mr. Herbert S. Stone had lived longer, or had found a successor to continue his work, the imprint of his firm might have helped to render Chicago less dependent upon the East for books suited to the minds of the Middle Border.

Such books were printed for some—alas! too short—years by William S. Lord of Evanston, who published Roswell Field's little book, *The Passing of Mother's Portrait*, in 1901. This little tale, or fancy, unquestionably stands out as the most pathetically true and esthetically tender and beautiful prose story written and published in Chicago. It is at once a prophecy and a serious warning to every rising generation. It deserves to be incorporated in the list of obligate reading in the high schools of this city. Another book by Roswell Field, *The Romance of an Old Fool*, was published by Lord in 1902. Both these books long ago became rare, but the finding of copies is worthy of a painstaking search.

Walter M. Hill is the publisher of still another work by Roswell Field, *Madeline* (1906)—a book containing much evidence of the personal charm and old-fashioned courtly poetical conviction and bearing of an author that appeals to humanism rather than to incidental sentiment. Roswell Field was the Charles Lamb of the Mississippi Valley, if I may borrow a happy thought expressed by Mr. Frank M. Morris.

Mr. Hill's little books do not compete with the mass-production now as before in evidence everywhere. The latest book on his list is *The Sonneteering of Petrarchino*, a series of sonnets by an anonymous local poet, printed in the chaste and exquisite style characteristic of John Henry Nash, of San Francisco. His imprint also distinguishes two little books by Vincent Starrett, on Ambrose Bierce and Arthur Machen, both printed by

the Torch Press, of Cedar Rapids, Iowa, and James Westfall Thompson's *The Lost Oracles*, which exemplifies the careful work done by the University of Chicago Press. Among several pieces printed for private circulation by Mr. Hill we are bound to point out Starrett's *The Lost Hamlet*, a clever story in Conan Doyle's style, printed on handmade paper and most attractively illustrating the success of the Torch Press in fine and careful printing and book-making.

This brief sketch cannot be closed without mention of the work of the Lakeside Press (R. R. Donnelley's Sons), from which not only large editions of books for commercial consumption have been brought out, but also a series of exquisitely beautiful privately printed books worthy of high praise, such as: William Edward Baubie, *French-Canadian Verse*, 1917; John Stocker Miller, *Poems of Youth*, 1907.

In 1895, the Lakeside Press printed—in an edition of twenty-five copies on Japan paper—for Charles G. Dawes two Chicago classics: Governor Oglesby's impromptu speech *What I Know about Farming*¹ and Judge Marcus Kavanaugh's *Scrapper Halpin*.

But the claims of the Lakeside Press upon booklovers is also founded upon "The Lakeside Classics," a series of reprints, carefully edited, of what constitutes truly classics in the history and description of this part of the country and the Northwest. One volume is printed each year at Christmastime, and distributed among the friends

¹ A reprint was issued by J. Christian Bay in one hundred copies and distributed after the presentation of this address.

and patrons of the Press with the firm's greetings. The printing, binding, and finishings all is done by the apprentice class of the Lakeside Press, to illustrate their ideals of a well-made book. And not only are these books well made, but they contain historical works, autobiographies, and early travels unforgettable to him who loves this fair land in its original serene beauty and exquisite abundance; so "The Lakeside Classics" are becoming an institution near and dear to every collector of books of intrinsic value and beauty. They include five volumes of reprints of historical matter on Chicago, the *Autobiography of Gurdon Saltonstall Hubbard*, the *Indian Captivity of O. M. Spencer*, Mrs. Tillson's *Memoirs of Early Life in Illinois*. Georges Rogers Clark's *Conquest of the Illinois*, and Alexander Henry's *Travels and Adventures*. The books are edited in an exemplary way and truly fulfil their triple mission of preserving rare matter from being forgotten, exemplifying the highest possible development of book-production for practical purposes, and attracting pleasant memories to the Lakeside Press.

Finally, this house also is the printer of what undoubtedly must be termed the rarest book bearing a Chicago imprint. It is Rudyard Kipling's *The Brushwood Boy*, printed in the year 1903 in an edition of but one copy for Mr. Franklin H. Head. The whereabouts of even this copy are unknown, and the book would be lost, or a myth, if it had not occurred to the printer to strike off one more copy, whereby the existence of the *only one* could be authenticated!

Ultimately, we may urge the fact that Young E. Allison's world-famous poem, *The Derelict*, was first printed in its complete form (six verses) with the inimitable illustrations by J. C. Johansen in a Chicago periodical, namely, the *Rubric*.¹ Like many of the above-named books and pamphlets, this issue of a short-lived but artistically very winning bibelot now is a great rarity. Even more scarce is the separate issue of the poem, printed as a folder, the leaves folded lengthwise; of this but two copies are known to exist.

There is a very small, but significant book, by the mention of which these remarks will be fittingly concluded and sealed. I refer to the *Memories of the Chicago Fire, Written by M. E. and E. W. Blatchford for Their Children*, Chicago, privately printed, October, 1921 (43 pages). On and between the lines of this little book of memories we find that frank, God-fearing, reposeful, dutiful, and gloriously humane spirit upon which the constructive work of our pioneers was founded. Without this spirit, no life capable of sustaining beautiful books can develop anywhere. It will be due to the permanence of this spirit, if we, as a race, shall be permitted to continue in the valley of the Mississippi.

¹ Vol. I, No. 1, October, 1901.

CHICAGO MIDWINTER MEETING, 1921

The Society met on December 30 at the Hotel Sherman in Chicago at 8:00 P.M. in connection with the American Library Association meetings. President W. W. Bishop was in the chair. He paid a gracious tribute to Dr. George Watson Cole, the retiring president, and read a letter of greeting from the latter from San Gabriel, California. He also read a letter from Mr. George S. Godard in which he inclosed his personal book plate and suggested that other members turn over to the custodian or secretary their book plates. Dr. Bishop said that the next volume of *Papers and Proceedings* had reached the stage of page proof. As to the next meeting, he said it would probably be with the American Library Association at Detroit, with the possibility that it could be held at Ann Arbor in the new library building.

The first paper was by Professor F. I. Carpenter, trustee of the Newberry Library, on "Photographic Reproduction of Rare Books." Mr. Carpenter said that the increasing rarity of books wanted by libraries made it necessary to find some method of reproduction of these. Last June the Newberry Library sent out a list of proposed reproductions, and Professor Carpenter's paper was largely based on the replies. He took up the question of processes and costs including the photostat, the Manul process, and the collotype. He then discussed the question of co-operation and a central bureau. There seemed to be a general feeling that every library should not secure all the reproductions on account of the space and expense. There were two solutions for the problem: one was to have a central depositary for negatives; the other to have a place of information about negatives. If there were a central depositary it should be the Library of Congress, which could then compile a list of its negatives for inquirers. Mr. Carpenter's final point was whether straight photographic reproduc-

tions were after all the solution of the rare-book problem. His conclusion was that the collotype reproductions seem to be best if they can be afforded.

The report of the discussion of Mr. Carpenter's paper appeared on page 51 of this volume of the *Papers* with the report for the Swampscott, 1921, meeting.

Mr. Windsor, of Illinois, read a summary of the paper by Professor W. A. Oldfather which will appear in the *Papers*. The paper was on the subject of Avianus and was offered in the hopes that additional material might be brought to the attention of Professor Oldfather, who is preparing a study of Avianus.

Dr. Pierce Butler of the Newberry Library gave a paper on the John M. Wing foundation. This will also be published in full. He told of the terms of the bequest which was given to buy books to "illustrate and describe the origin and development of printing and allied subjects." There are but three great typographical collections in the world: at Leipzig, at St. Bride's, London, and at the Typographical Library in Jersey City. The Wing collection will eventually surpass these because of its resources and the fact that it is not dependent on a school or society. The Wing collection also draws on the previous collections of the Newberry Library in this field, especially the Probasco and Bonaparte collections.

Among other subjects which are being taken care of are Incunabula, of which the Newberry now has 410 specimens; Aldines, of which the Wing collection added many from the De Vinne sale; Kelmscotts, of which the Wing collection has a complete set; books on the history of printing and the theory of letter design. Among other rarities are specimens of block books, an Apocalypse of 1455, and an Italian Biblia Pauperum. The collection has one Caxton and a fair representation of modern presses. It is frequently visited by practical printers.

Mr. J. Christian Bay of the John Crerar Library gave a delightful talk on some book rarities of Chicago. Mr. Bay had the books he spoke of on a table before him and handled them appreciatively

as he described them. He spoke of them from the beginnings in the 1830's, mentioned the early collections of poetry, the publications of the Chicago Literary Club, the Caxton Club, the Dofobs, and others. He spoke of some of the early printers like Fergus and some of the later ones and showed examples: the Blue Sky Press, the Village Press, and the Road-Side Press. Having narrowed the issues of various books down to 100 and then to 20 copies, he closed with the rarest he knew of, an edition of Kipling's *Brushwood Boy* in 1903, consisting of one copy on vellum. With great satisfaction he showed the second copy of this book, intimating only how he came to have it.

On motion the meeting adjourned.

A. H. SHEARER, *Secretary*

NOTES OF BOOKS AND WORKERS

CUMULATIVE EVIDENCE.—Professional bibliographers still have a great deal to learn from the collectors. This is particularly true of problems whose solution lies outside the regular lines of scientific investigation, and calls for the application of the more uncertain rules of ordinary common sense. One such problem, which has troubled bookmen for at least a generation in its present form and which in its essentials troubled critical readers while the book was in its first full tide of success, concerns the priority of the earliest editions of *Gulliver's Travels*. This problem was attacked several years ago by an enthusiastic collector, Mr. Lucius L. Hubbard, of Houghton, Michigan. He applied to its solution some of the characteristic traits which put him at the head of his profession as a copper miner. Mr. Hubbard undertook to examine every copy of *Gulliver* that he could lay hands on. The result is set forth in a volume, published by Walter M. Hill, of Chicago, packed with closely analyzed data, tables of misprints (in other books), parallel passages, and twenty-five plates. The "List of Editions," occupying sixty-two pages, has an irritating habit of giving the pagination for the *Gulliver*, when this is merely a portion of a volume, and it is apparently not quite consistent in ignoring, or including, condensations of the tale. These annoyances are more than compensated by the much less common virtue of intelligently written notes. These give in most cases the significant point, succinctly stated, which makes each edition interesting. A single obvious oversight is the failure to perceive that it is the illustrations that supply the chief value to many of the modern editions. The peregrinations of one set of plates, drawn by J. J. Grandville for the French version of 1856, seem to offer material for further investigation. Mr. Hubbard appears also to have overlooked the equally obvious fact that the imprint

"Mildendo, chez les Frères Pigmeos. Avec Privilège de l'Empereur de Lilliput. 1727" should hardly have been treated seriously as giving the name of place or publisher.

Such things as are noted above are all incidental to Mr. Hubbard's main thesis, which concerns the first issue of what became immediately upon publication the "best seller" of its day. His arguments seem to be thoroughly sound, and they are amply documented. They are essentially the kind of argument that ought not to be accepted or rejected by anyone, on a first or a second examination. They must await the verdict of repeated application by collectors and the book trade, as other copies of the book come upon the market. This verdict Mr. Hubbard can look for with the same patience that made his investigation possible.

G. P. W.

PIONEERING.—Judging critically, there is little to choose between Mr. Hubbard's minute study of the misprints in a few score copies of one first edition, and the outcome of an equally patient search after books and pamphlets which almost never attain a wide circulation. Henry R. Wagner has printed, through John Howell, of San Francisco, a bibliography of *The Plains and the Rockies, Original Narratives of Travel and Adventure, 1800-1865*. The 357 entries represent distinct narratives; variations such as reissues with altered title, which are commoner than new editions, being treated in the ample notes. These notes nearly always include a brief summary of the contents of the book described, quite sufficient to enable an investigator to guess whether the work is one which will further his researches. The few exceptions, almost all items which Mr. Wagner has not succeeded in finding for his own collection, are mainly titles which are now known only from old auction catalogues. One at least "went West" when the New York State Library burned. Two or three are reported as being at Harvard and the Library of Congress, but Mr. Wagner

leaves one to wonder whether he or the custodians were unable to find these often elusive pamphlets.

Until 1828, Mr. Wagner's list shows an average of one narrative a year, and not until 1844 does any year produce ten or more. The number of westerly travelers, and of those who wanted to read about their adventures, increased steadily after this, the three years 1858-60 supplying Mr. Wagner with 54 entries. For 1861-62 he finds only 11, which is the average of each of the next two years. In 1865 the number jumps to 17, and the collector of such things wisely sets his limit there.

A HOPEFUL CONVERT.—Despite the fact that a fruitful excursus into this domain leaves him feeling that "bibliographic details are about the last subject to which a student of nature, with freedom of will unimpaired, would turn for refreshment," Professor Francis H. Herrick, of Western Reserve University is constrained to confess to "a certain modicum of reward in bibliographical and historical interest." This, at least partial, conversion seems to have been wrought by the large number of correspondents who have contributed to his information since the publication in 1917 of the thoroughly creditable bibliography at the end of his *Audobon the Naturalist*. Editions which he had never suspected turned up in Brenham, Texas, and in Portsmouth, Ohio, as well as in Philadelphia and Boston, so that he is led to the surprised admission "that significant sets are quite as likely to be in private hands, or the smaller collections of books, as in the classic shades of the metropolis"—the context showing that the reference is to the library that is just off the shady side of Broadway.

These quotations are from Professor Herrick's supplementary notes on the bibliography of Audubon, printed in *Auk* for July, 1919, XXXVI, 372-80. It is probable that the subject even yet is not wholly exhausted, and every library that has a set of either the *Birds* or the *Quadrupeds* can assist by checking its dates and imprints. The original edition of Volume V of the *Birds* was

undoubtedly issued in 1839, and this date is given in the bibliography and the supplement, but at least two copies have the imprint "MDCCCXXXIX." Some copies of the first edition of Volume III of the same work, perhaps all of those distributed in America, have a three-line copyright notice slip, dated 1836, pasted on the fore-title. The bibliography says "same imprint" for the last four volumes of the *Birds*, although each volume has differences in the list of agents, the number shrinking from five lines to one. The implication of this, as a sidelight on the history of the publication, is not far to seek. Such details as this, however, or the use of "Preface" for the author's "Introduction," are merely the marks of a tyro in a field where the professionals are all too apt to lapse from precision. They do not obscure the fact that Professor Herrick has produced an extremely useful guide to a perplexing group of publications.

G. P. W.

EXPERIMENTING.—The chairman of the Society's Committee on Publications, who is responsible for these Notes, is the author of a "Catalogue of an Exhibition Illustrating the Varied Interests of Book Buyers, 1450-1600," which was held at the Club of Odd Volumes in Boston in March, 1922. An effort was made to give the Catalogue continuing value by making it a brief statement of the principal factors which contribute to the history of printing for that period. An earlier experiment along the same lines is "The Redwood Library Guide to an Appreciation of Wm. Shakespeare His Works and Fame Being a Few Explanatory Notes on an Exhibition" which was held at Newport, R.I., in 1916.

G. P. W.

NUMERATION.—The latest edition of Seaver's *Life of Mary Jamison*, revised by Professor C. D. Vail for "The American [New York] Scenic and Historic Preservation Society," in 1918, contains a bibliography in which it is easy to see the handiwork of

an enthusiastic collector, Mr. Elmer Adler, of Rochester. The notes supply all the data that one ordinarily hopes to find. Two tables, one of copies in the six largest collections and the other of editions, offer a model worth considering by anyone embarking on a similar task. The latter table shows that this, the twentieth edition, follows the one styled on its title page "seventh." The "second" edition was really the ninth, and there were three which claimed to be "fourth," two "sixth," and two "seventh."

"Fighting the Revolution with Printer's Ink in Connecticut: The Official Printing of that Colony from Lexington to the Declaration," by Albert Carlos Bates, reprinted from the *Papers* of the New Haven Colony Historical Society, X, 130-60, 1918, is a necessary supplement to Mr. Bates's Acorn Club volume which was analyzed in a note on pages 82-85 of Volume XIII of the Bibliographical Society's *Papers*.

A SCHOLARLY REVIEW.—Every library that is the fortunate possessor of the "Catalogue of the Library of the Late John Henry Wrenn," now belonging to the University of Texas, ought to place alongside of it the discriminating notice of the Catalogue written by Professor John W. Draper, of Bryn Mawr, and printed in *Modern Language Notes* for April, 1922. Professor Draper points out that, as is true of other recent catalogues, the only good thing that can honestly be said about this one is that it is beautifully printed on handmade paper.

RECOGNITION.—Reports that drift back to the editor of the Society's *Census* from the reference librarians at the larger libraries show a gratifying and steadily growing appreciation by investigators of its usefulness. The booksellers are in considerable measure responsible for this, for they have given the work wide publicity. The handsomest tribute comes from Leo S. Olschki, of Florence, whose Catalogue XCVI is entitled "Incunabula Not

Owned in America after [or rather, before] Mr. George Parker Winship's *Census of 15th Century Books*." Of the 238 titles entered, 14 appear to be undescribed in the standard bibliographies.

An examination of the prices asked in this catalogue confirms the impression formed by a somewhat careful watching of other booksellers' prices, that there is very slight justification for the comment occasionally made both by libraries and collectors, that the *Census* and similar publications increase the cost of books to buyers. A number of cases have been noted where booksellers have asked obviously high prices for volumes marked "not in the *Census*." Without exception, this has been done by dealers who handle few early printed books, and from whom no one acquainted with the book trade would think of buying such books merely on the seller's recommendation. It seems to be reasonably clear that in general "Fifteeners" not listed in the *Census* have not been priced appreciably higher than others which are listed there of equal intrinsic importance and attractiveness.

G. P. W.

INCUNABULA IN CHICAGO.—To his former colleagues in the Library of Congress the work of Mr. Hanson, the Associate Director of Libraries in the University of Chicago, always possesses an interest. When its results are embodied in the printed page we take advantage of the opportunity to comment on it.

The University of Chicago has been bringing together its incunabula, and in the *University Record* for July, 1919 (pp. 292-98), Mr. Hanson published a brief account of the "Fifteenth-Century Books in the University of Chicago, March, 1919." The collection numbers one hundred and seven; of these "as late as 1914 there were less than twenty-five in sight;" since then Dr. Gunsaulus has added thirty "unusually fine specimens" and the remainder were drawn from the Divinity and Classical libraries and from the "vast accumulations of uncatalogued books," as Mr. Hanson puts it. It is interesting to note that Chicago too has its problem of uncatalogued books.

It is somewhat remarkable that a collection of 107 items should contain 22 representing "the only copy so far reported in America. In 22 cases the *Census* notes 1 and in 19, 2 other copies."

At the end of his notice Mr. Hanson prints a "List of Incunabula" arranged chronologically by date of printing. There are given besides brief author and title, place of publication, and name of printer when known. The main interest of the list resides in the fact that it is local. Let us hope that it is the beginning of a more extensive list which shall include all the books printed before 1501 in or near Chicago. No more valuable supplements to the *Census* can be published than such regional lists.

H. H. B. MEYER

A SCHOLARLY EFFORT.—Few of those who would find in it something of more than momentary interest, are likely to see No. 3 of Volume XI, for November, 1919, of *Transylvania College Bulletin*. It contains an account of the Transylvania Library by the Librarian, Elizabeth Norton, and a list of 238 "Curious Old Works on Medicine, Law, and the Humanities printed before 1700." Miss Norton has done her work carefully and, in spite of the handicaps inevitable to a small institution away from the largest cities, has contributed definitely to the material for the intellectual history of this country. Some of her notes make one wonder how much more would have been seen by a properly equipped cataloguer, of whom there are not half a dozen in the United States. Names on titles are noted, as well as fly-leaf inscriptions, such as that in the Descartes printed at London in 1680, "Jeremy Dummer, Pretium 18, 1699" and "Henry Flint's Book." In the hope that someone may be able to inform her of its significance, there is a facsimile of the title of the 1658 Paracelsus on which is written "Le Prince." Other illustrations show the cover of the *Transylvania Journal of Medicine* for August, 1829, on which is a picture of the Medical School building, a facsimile of the letter in which C. S. Rafinesque accepted the professorship of

natural history in 1819, and the book plate of "Gabriel Jones Attorney at Law, in Virginia" who was killed by the Kentucky Indians in 1776.

G. P. W.

THE WEST INDIES.—The *Proceedings* of the American Anti-quarian Society contain two contributions which it is hoped may become a series covering the history of printing in the West Indies. A monograph on the "Press and Printers of Jamaica Prior to 1820," by Frank Cundall of the Institute at Kingston occupied 120 pages in the issue for October, 1916, and in that for October, 1918, James Rodway, of Georgetown, gives all that he has been able to gather concerning the early newspapers in British Guiana.

THE WORMSLOE PUZZLES.—A number of matters that have confused library cataloguers and bibliographers, not to mention the makers of auction catalogues, are set right by Leonard L. Mackall in an account of the Wymberley Jones DeRenne Georgia Library, which is printed in the *Georgia Historical Quarterly* for June, 1918. He explains the relationship and the names of the owners of the library and puts on record much information regarding the students and collectors whose accumulations made possible the comprehensiveness of what is now one of the most valuable, from the scholar's as well as the collector's point of view, of the libraries of Americana. The footnote giving the bibliographical history of the "Wormsloe Quartos" deserved a more prominent place and less condensation.

A FOLLOWER OF "DIBDEN."—There are some new and good tales of collectors' luck in a pleasant article "As to Bibliomania" by Gilbert C. Scoggin in the *Unpartizan Review* for December, 1919. There is, as usual, repeated reference to the greatest of all writers along these lines, and it is a tribute to the abiding influence of his writings, or perhaps to the state of mind which he induces, that his own name here, as so often, appears as "Dibden."

Professor Scoggin has something to say about high prices; about the time the magazine came out in which his essay appeared, the topmost price which gave him a text had been exceeded by nearly half as much again, and Gutenberg had bowed to Shakespeare.

Another collector who has gone to confessional is Walter Prichard Eaton, in a talk, very neatly phrased after some preliminary verbal exercises, on "Books that Have Injured Me," printed in the *Harvard Graduates Magazine* for December, 1919. Like a great many others who have been striving to master the appetite, he blames Mr. Newton's "Amenities" for having "aroused in me anew all the old passion" for the edition that is out of print and for the letter from the author to insert in it.

G. P. W.

HORTICULTURE.—There is a comprehensive summary of "Bibliographical Opportunities in Horticulture" by Marjorie F. Warner, of the Bureau of Plant Industry, Department of Agriculture, Washington, in the *Papers and Proceedings* of the Asbury Park Conference, June, 1919, of the American Library Association. In spite of the assumption, customary with professional librarians, that indexing is bibliography, Miss Warner covers her subject in a thorough and scholarly fashion which suggests that the custodians of the library at the Arnold Arboretum may have to look to their laurels.

A GREAT LIBRARY.—In the *Nation* for January 31, 1920, Worthington C. Ford says of Volume I, Part I, of the *Catalogue of the John Carter Brown Library, including titles to the year 1569*: "In beauty of type and page it is more notable than the catalogue of 1875. It does not affect elaborate annotation of titles, with reproductions of titles and colophones in facsimile. An essay could have been written on almost every item, but the increasing number of special bibliographies has made this unnecessary. This is a working catalogue, and judiciously used it must serve as the best handbook of Americana, superseding to a large extent all previous

general catalogues on the subject, except the still unfinished 'Dictionary of Sabin.'" The second part of the first volume completes the sixteenth century, and includes full title entries of the Bry Voyages and of the Levinus Hulsius Collection of Voyages.

PREJUDICES.—A bibliography compiled by a clergyman for a department store has slight chance of being noticed herein, which may explain why the unquestionable merits of Dr. William E. Barton's "Abraham Lincoln and His Books," issued by Marshall Field and Company, gets into this record. The purpose of publication is as obvious as is the naïveté of the compiler in commenting on his own *The Soul of Abraham Lincoln* and *The Chastity of Nancy Hanks*, but this in no way affects the fact that the "Bibliography of Books in Print" as well as the brief introductions give a better idea of the books in question, as a group or individually, than is usual in works making a claim to professional scholarship.

